

AMERICAN ART NEWS.

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SPECIAL ANNOUNCEMENT.

With this issue the **AMERICAN ART NEWS** will appear monthly until the third week in October next, when the weekly issues will be resumed. The remaining summer monthly issues will be published on Saturdays, July 11, August 15 and September 19. These issues will contain whatever of American art news the summer months may bring, and the condensed news from European centers of interest to our readers.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

- Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
- Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.
- C. J. Charles.—Works of art.
- Cottier Galleries.—Representative paintings, art objects and decorations.
- Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.
- Ehrich Galleries.—Exhibition of early American art.
- Gimpel and Wildenstein Galleries.—High-class old paintings.
- Louis Katz.—American Paintings.
- Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.
- Macbeth Galleries.—Paintings by American artists.
- Montross Gallery, 372 Fifth Avenue.—Selected paintings by American artists.
- Scott & Fowles.—Special display modern Dutch paintings.
- Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
- H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.
- Yamanaka & Co.—Things Japanese and Chinese.

Boston.

- Vose Galleries.—Early English and modern paintings (Foreign and American).

Baltimore.

- Paris C. Pitt.—Antiques.

Washington (D. C.)

- V. G. Fischer Galleries.—Fine arts.

Germany.

- J & S. Goldschmidt, Frankfurt.—High class antiquities.
- von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery.—Works by Tom Robertson.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

COLLINS IN TROUBLE.

Justice Bischoff of the New York Supreme Court has denied the motion of Samuel Collins to set aside the body execution which put him in Ludlow Street jail until he procured a bond of \$12,000. Collins's arrest was brought about on the complaint of John N. Beckley, of Rochester, who obtained judgment for



HOLLAND LANDSCAPE.
By Charles P. Groupé.

In Paris Salon.

Kouchakji Freres.—Art objects for collections.

Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

A special cable to the New York Times from Paris says pictures and bronzes valued at almost \$500,000 were presented June 10 to the Petit Palais Museum in the Champs Elysees by an anonymous donor, said to be an American resident of Paris.

The donor wrote to Director Lapauze offering the museum specifically: "Clair de la Lune," by Jongkind, dated 1855; "Seine at Trocadero Bridge," by Lepine; "Les Scieurs de Long," by Sisley; "The Scotch Fisherman," by Daffaelli, and "Les Cygnes," by La Touche.

The gift included also a dozen original bronzes by Barye. The donor made the stipulation that his name is to be kept secret.

\$4,000 against him in a suit tried in the Supreme Court here to recover \$3,500 and costs. Mr. Beckley alleged that Collins had sold him what he represented to be a picture by the French artist Dupre.

The plaintiff paid \$3,500 for the canvas, and found that it was a spurious work. He got judgment for the full amount and \$500 costs. Then the lawyer for the Rochester man had a body execution issued, and when Collins was found in the city the execution was served, and he was taken to Ludlow Street jail, the debtor's prison.

Francis Wilson, the actor, asserting that he was victimized to the extent of \$5,000 in the same way by Collins, has started a suit also against him and has had him arrested. The arrest at the instance of the comedian has resulted in a countersuit by Collins for \$25,000 damages, charging injury to his reputation by reason of an unwarranted arrest. No counter-suit has been started against Mr. Beckley.

GERMAN ART DISPLAY HERE.

The Metropolitan Museum of Art is to be the scene next winter of an exhibition of the best there is in modern German art. Arrangements for the exhibition are complete, and Emperor William has officially sanctioned the exhibition. The objects to be exhibited will consist of paintings and sculpture in marble and bronze.

The proposal of the German Government to give this exhibition was transmitted to the trustees of the Metropolitan Museum by Karl Buentz, German Consul General in New York. It was unanimously accepted by the trustees, and the exhibition will probably be held next December.

The exhibition will comprise pictures and sculptures. The pictures will be not less than 125 and more than 150. The bronzes and marbles will be used principally for decorative purposes.

The collection will be assembled through the influence of a committee to be appointed and to act under the general supervision of Dr. Wm. Bode, Art Director of the Imperial German Government, with the distinct purpose of securing for the collection only those paintings and sculptural works that may be approved by the highest art authorities in Germany as being truly representative of the best work of the art of the present day.

The expense of gathering, packing, forwarding, returning, insuring, delivering, within the grounds of the museum such an important collection, will be borne by some of the friends of German art, notably Mr. Hugo Reisinger, the well-known art collector and lover of New York, who has been chiefly instrumental in arranging for the display.

Mr. Reisinger says that it is the intention to show mainly works of the modern period. There will, however, be some pictures by dead masters, such as Boecklin, Menzel, Liebl and Lenbach, which will be selected by Dr. Bode. The paintings representing living artists will be chosen by Professor Arthur Kampf, president of the Royal Academy of Berlin; Professor Karl Marr, of Munich, and Mr. Reisinger, who has been requested to arrange an American exhibition in Germany, which he has promised to do after the German exhibition here is over.

Professor Walter Schott, of Germany, who recently returned home after quite a stay in New York, will come back in a few months, to make final arrangements, if possible, for a comprehensive display exclusively of sculpture in New York. He represents a group of fellow sculptors in Germany, and it was their plan to have an exhibition on a large scale with sixty large sculptures alone and several hundred smaller ones.

Although the German Emperor authorized Prof. Schott to spend \$100,000 in installing the exhibit, which will comprise more than \$2,000,000 worth of statuary, it is not improbable that the scheme will have to be abandoned because proper quarters cannot be found. Prof. Schott has inspected all the available places for such an exhibition, but none that he can obtain has been found suitable. He decided that the Madison Square Garden would not be sufficiently dignified for an exhibition of the kind, nor does he care for the Metropolitan Museum. He has also refused to consider the Lenox Library, which will be available as soon as the public library is ready.

Prof. Schott was anxious to get permission to hold the exhibition in the new public library before it was dedicated to the public, but the governors refused to allow such a use of the new building.

Although the German Emperor has set his heart on holding the exhibit, it is not improbable that it will have to be abandoned unless a suitable gallery is found.

Mr. George A. Hearn has given \$500 to the board of directors of the Brooklyn Institute of Arts and Sciences for the museum collection fund for 1908. He also gave two landscapes, by Cullen Yates and A. T. Van Laer to the art gallery of the museum.

In the Art Schools.

National Academy of Design.

The closing exercises of the school term of the Academy of Design were held in the new wing of the Academy building, Friday night, May 15. President Frederick Dielman awarded the prizes to the following students:

Antique School—Day class—Figure.—Suydam silver medal, Louis Lozowick; bronze medal, Carl Schmidt. Night Class—Figure.—Special prize, \$15, and Elliott silver medal, William Meyerowitz; Elliott bronze medal, Henry Kruger, Jr.; hon. mention, A. Ostrowsky. Night Class—Head.—Special prize, \$10, and Elliott bronze medal, Gwendolen Baxter.

Life Schools—Painting from the Nude.—Cannon prize, \$100, Benjamin Kopman. Painting Class.—Special Inness prize, \$100, George L. Nelson; Hallgarten School fund, \$40, Harry Feinberg; hon. mention, Katherine St. John Harper. Women's Class.—Hon. mentions to Helen Randall and Mary C. McQuade. Men's Day Class.—Special Inness prize, \$25, Samuel Danenberg; Suydam silver medal, M. Rosenbloom; bronze medal, G. Beline; hon. mention, Edgar M. Ward, Jr. Men's Night Class.—Special prize, \$25, and Elliott silver medal, Joseph Steigman; Elliott bronze medal, A. Wolfson; hon. mentions to Samuel Susansky and H. J. Suib.

Composition Class—First prize, Hallgarten School fund, \$60, Agnes V. L. Clirehugh; second, Hallgarten School fund, \$40, Edgar M. Ward, Jr.; hon. mention, D. F. M. Pericone.

Illustration Class—Suydam silver medal, Hamilton A. Wolf; bronze medal, Alfred C. Johnson; hon. mention, Arthur S. Finley.

Still-Life Class—Special Inness prize, \$25, Charles C. Buck; Suydam silver medal, Emil Vajvoda; bronze medal, Arabell Seelye.

Etching Class—First prize, A. H. Baldwin fund, \$50, A. L. Kroll; second prize, A. H. Baldwin fund, \$25, George L. Nelson; hon. mention, H. Augustus Meday.

Sculpture Class—Figure.—First prize, \$25, A. L. Kroll; Suydam silver medal, John Flauder. Composition—First prize, \$50, John Flauder; Suydam silver medal, David Sokoloff.

When the medals and other prizes, which are given yearly, had been distributed there was still to be awarded the Mooney scholarship for two years' study abroad for the student showing the greatest proficiency and of excellent character in the schools. This went, amid the plaudits and shoutings, to A. L. Kroll, who has succeeded in winning nearly all the honors the Academy has had to offer its students, not only in painting and drawing, but in sculpture, etching and composition, as well. All are confident he will do equal honor to the school as have done his predecessors, Messrs. Maurice Sterne, winner in 1904, and Harry Arronson, in 1906.

There was on view an additional exhibition of work by the students done apart from the school work. Many of the portraits and landscapes were catalogued at the previous Academy winter and spring exhibitions. The most noteworthy and interesting were those of A. L. Kroll, G. Lawrence Nelson, Leighton Smith, who found a purchaser for his canvas, Benjamin Kopman, D. F. M. Pericone, and H. J. Suib.

The ceremonies were ended by an interesting address by President Dielman, bearing on the careers and work of the art students, followed by the annual dance, which was successful beyond expectations.

School of Applied Design.

"Atelier Corbett" projects were shown, May 18, at the New York School of Applied Design for Women. The Atelier Corbett is composed of young women students of the School and the class used the name of its instructor, Mr. M. W. Corbett, as its members feared their work might be considered as getting more attention than it deserved if it was known that they were women.

Special mention was made by the Society of Beaux Arts Architects of Myra V. Blake, of Mount Vernon. She also received from the school the Thomas B. Clark scholarship in architecture, and the W. H. Funk prize for the most artistic design submitted in competition.

These prizes were awarded:

Elementary department—First prize, scholarship, Frances L. Haggarty; second, Jessie E. Cortelyou; third, Ernestine Hoeschel; Conventionalization—First prize, B. Parke; second, Elizabeth Swing; third, I. Favors; Pencil Flower Drawing—Florence Schwarz; Pen and Ink—Helen Bishop; Water Color—Elizabeth Swing; Advanced Historic Ornaments—First, Fedora Edgar; second, Eleanor M. Katz; Elementary Historic Ornaments—First, Helen C. Bishop; second, Zillah A. Zones; Silk Department—First, Kate Besse; second, Florence Bayard; Wall Paper—First, Bessie Mossler; second, Marie Carr; Mucha Design and Prospectus cover—First and second, Alida Clement; third, Elizabeth Swing; special prize for Panel applicable to wood carving—Blanche March; Life Class—First prize, Mrs. Greenville Kane; scholarship, Josephine Hauser; second prize, Esther Townsend; Antique—First prize, Mrs. James A. Roosevelt; scholarship, Lillian Vender; second, Mildred Hayman; Costume Sketch Class—First, Jessie Parke; Pen and Ink fashion sketch—Marion Lyvins; Color Fashion Sketch, Miss Parke. Certificates after two years' instruction in advanced departments were awarded as follows:

Silk Department—Mrs. M. Florence Bavard, Rosalie Hume, Mrs. Hattie Lee Powell, Mina Dell Ami, Leonora E. Traub, Ada E. R. Carter, J. Adelaide Codrington and Alice G. Welch.

Illustration—Teresa Huguet, Eugenie F. Shonard, Jessie B. Parke and Katharine W. Treat.

Wall Paper—Jane E. Judson.

Architecture—Harriet J. Loomis.

The executive officers of the School have been busy during the past three weeks removing their belongings from the old home, No. 200 West Twenty-third Street, to the new building at No. 160 Lexington Avenue, in spite of the fact that between \$30,000 and \$40,000 is still lacking to complete the school's interior.

The officers are confident that the needed sum will be forthcoming. Their optimism is due to the liberality they have met on all sides since the day they announced that the old place on Twenty-third Street was inadequate for the 250 students attending the school.

Twenty years ago there were two pupils; to-day there are 250 on the rolls, and a long list of applicants who will begin their studies with the occupation of the new building.

The Society of Beaux Arts Architects has appointed the school as the headquarters for women architects in New York City, where they can take problems required for entrance, and follow the regular course of work as students of the society.

Art Students' League.

The awards at the closing exercises of the Art Students' League were as follows:

The Mrs. Kelley prize of \$100 for best paintings, Eugene Speicher.

Special scholarship and prize of \$25, for best painting, Dimitri Romanoffski.

Special scholarship and prize of \$25 for best drawing, Alfred Raboch; honorable mentions to Mary Jackson and Edward B. Herrick.

General scholarship for portrait painting, Howard Kenwick; honorable mentions to Ward Winchell, Preston Dickenson, and Amy Cross.

General scholarship for still-life painting, Georgia O'Keeffe; honorable mention to Nellie Schausenbacher.

General scholarship for miniature painting, Helen Durkee; honorable mentions to Helen Lewis and Meta Steinger.

General scholarship for life painting for women, Marion F. Tooker; honorable mentions to Mildred Copeland and Emily Waite.

General scholarship for life painting for men, George Dannenberg; honorable mentions to Andrew Dashing and Katara Date.

General scholarship for life drawing for women, Mary Jackson; honorable mentions to E. Charlton Fortune and Edith Hart.

General scholarship for life drawing for men, Edward B. Herrick; honorable mentions to Arthur Tandy and A. A. Ianello.

Salus prize of \$50 for antique drawing, V. P. Turini.

General scholarship for antique drawing, Louis W. Curran; honorable mention to P. Juenewin, Allan Cochran, Edwin G. Cassidy, and Russell Cheney.

Four-months scholarship for preparatory antique drawing, Jeanette Sherwood; honorable mention to Virginia Barnes.

The William T. Evans prize of \$50, for design for poster, George Dannenberg; honorable mention to Archibald MacKinnon.

General scholarship for illustration composition, Morgan W. Eckley; special honorable mention to George Dannenberg; honorable mention to Ward Winchell.

General scholarship for illustration drawing, George Dannenberg; mentions to Alfred Raboch and Gerard V. D. Hale.

General scholarship for composition to E. Charlton Fortune; honorable mention to Mabel Meeker.

General scholarship for water color painting, Marjell Haberer.

The Augustus Saint-Gaudens prize for \$75 for best figure in modeling classes, Harry Thrasher; honorable mentions to Victor Salvator, Grace Johnson and Ulric Allenhausen.

The Augustus Saint-Gaudens prize of \$25 for best composition done in modeling classes, Laura Gardin; honorable mentions to Alice Morgan Wright, Victor Salvator, and Ulric Allenhausen.

General scholarship for best composition in modeling classes, Grace Johnson.

Mr. Spencer Trask is this month the host of twenty young artists, members of the Art Students' League, at his country place, Wiawaka, at Caldwell, Lake George. F. Luis Mora, and Mrs. Mora are in the party. Among the students are Eugene Speicher, George Dannenberg, Mr. Renwick, Miss Copeland, Miss Fortune and Miss Georgia O'Keeffe.

Cooper Union Art Schools.

The forty-ninth annual reception of the Woman's Art School of Cooper Union took place June 2, and the men's department held its reception June 3.

Honors in designing of over door panels were carried off by Misses Sulamith Sokolsky and Ruby Abrams, both deaf mutes. They and Miss Met A. Peper shared the prizes given by Mrs. J. Woodward Haven for the design of a panel with figures based upon the sculptures of "The Seasons" by Clodion.

Miss Hastings received the Ethel Cram memorial medal for a panel of later eighteenth century design. Miss Clara Klinge, of Hackensack, won several firsts and also a larger number of honorable mentions than any one in the school. She received a silver medal for modeling a portrait in clay, another for antique modeling, while the silver token also was given to her for a two hours' portrait sketch in clay. She received honorable mention for a composition entitled "Work," enclosed in an architectural frame.

The prize given by Mrs. Charles B. Alexander for the best poster was given to Miss Ina Harvie, and the second prize to Miss Esther P. Hill. In the general drawing class the prize for drawing in any medium went to Miss Olga F. Hesse, for the best in water color to Miss McLean, and for the best in crayon or pencil to Miss Dallen.

Other awards were: Preparatory drawing, silver medal—Miss Sadie Wolfe; bronze, Miss Eulah V. Long; Illustration, silver, Miss Ina Harvie; bronze, Miss Esther B. Hill; Composition, Illustration—

silver, Miss Helen Bagoe; bronze, Miss Leonie Polhaus; Decorative Design—silver, Miss Stella Dickson; bronze, Miss Elizabeth J. Kennedy; Inlaid table top—first, Miss Rose A. Coltery; second, Miss Serame Summerfield.

A. A. Low and F. A. Lane prize funds—first, Miss Margaret D. Eddy; second, Miss Sonia de Kallender; Portrait Oil Painting—first, Miss Lillian Cooper; second, Miss Frances Andre; Still-Life—first, Miss Florence Kaldburg; second, Miss Bessie Murray; Charcoal—silver, Miss Helen zur Helle; bronze, Elizabeth V. Conover. The prizes offered by Mrs. John E. Parsons for miniature painting were awarded to Miss Mary C. Baker, first, and Miss F. Claire Wood, second.

The jury of artists, all of whom were not connected with the institute, consisted of Hugo Ballin, Francis C. Jones and W. W. Lippincott. The sculptures were judged by H. A. McNeil and the designs by Hamilton Bell. There also was a very creditable display in architecture, judged by Messrs. Atterbury, Stoughton and Tomkins.

Members of the Woman's Art Club are much pleased with the success of their recent exhibition at the Pen and Brush Club. The display consisted of paintings, drawings and sketches, besides objects made by skilled craftsmen. The prize for the best pen and ink drawing was awarded to Miss A. G. Peck; the prize for works in color went to Miss Isabel Geer. The sculpture prize was given to Mrs. Leslie M. Sterling for a bas-relief portrait. The arts and crafts prize was awarded to Miss Alice Kelly.

New York School of Art.

The exhibition this year of the New York School of Art was notably strong, each department showing excellent work.

Scholarships were awarded as follows:

Miss Miss M. Echeron, Marjorie Betts, Mabel Vanderhoof, Miss Killam, Mr. Dryer, Dean Babcock, Mrs. Mortan.

A. M. Portrait Class.—Miss M. Eckerson; P. M. Portrait Class.—Miss Harriet Titlow.

A. M. Illustration Class.—D. Wortman; hon. mention, Miss Pendleton. P. M. Illustration Class.—Cyrus Brown; hon. mention, E. Kart.

Men's Morning Life.—Mr. Stafford; hon. mention, R. T. Dryer. Men's Evening Life.—Mr. Crawford; hon. mention, Mr. Masser.

Woman's A. M. Life Class.—Miss Killam; hon. mention, Miss Becker. Woman's Afternoon and P. M. Life Class.—Miss Catesby Jones.

Life Painting Classes.—Mr. Musser; mentions, Mr. Moore, Miss Plummer, Miss Tiel, Mr. Crawford.

Children's Class.—Julia Roberts; mentions, Florence Israel, Ethel Ehrmann, Alice Thornhill.

Department of Design, first year.—Miss Edna Burghout; mention, Margaret McRay. Second year Design.—Miss Florence O'Neal; mention, Wm. Odon.

Interior Decoration, first year.—Floyd Ackey; mention, Florence Southworth. Second year.—Miss Amy Ferris; mention, Miss Nellie McDonald.

First year Normal, scholarship.—Miss Annette Edens; mention, Miss McKnight. Second year Normal scholarship.—Miss Rains; mention, Miss Metta Bradstreet.

First year Costume Design.—Henry Porter; mention, Miss Jeannette Jukes. Second year Costume Design.—Miss Augusta Whitney; mention, Elizabeth Hadley.

Metal working.—Miss Pauline Wightman; mention, John G. Ellis.

Sketch class.—E. Crawford.

Out-of-door Sketch Class, under Mr. Kuhn.—Mentions, Messrs. Jacobson and Walker.

Y. W. C. A. Art School.

The Y. W. C. A. Art School closed its term May 29, after the most successful year of its history. More than 2,100 visitors attended its exhibition. Scholarships were awarded by Lockwood de Forest and Mrs. Henry B. Snell. Mr. Snell having been unable to serve as the third juror, as follows:

Miss Jeanette Bosworth and Miss Lilian Tienken in the first year, and Miss Rowena van Woert in the second year course, with hon. mentions for Miss Mary E. Gessner, first year, and Miss Pauline Brander, second year. Miss Gertrude Minicus received the third-year honors.

In the art Embroidery Class for designers, Miss Ethel Demarest received the scholarship and Miss Pauline Brainard an hon. mention.

Three windows of the Embroidery Studio were hung with curtains reproducing a souvenir of East Indian travel, an exquisite design, the gift of Mrs. Lockwood de Forest. The delicate pattern was stencilled and printed from blocks upon the fabric, the stencils cut and the blocks carved by students, ten of whom united in the execution. The exhibit of the day classes was rich in water colors, illustrative charcoal compositions, sketches from the draped model, pottery, wood carving, etc. Three elaborately carved oak chests in Runic, old English and Renaissance design, some terra-cotta lanterns, and a quaint carved and gilded mirror frame by Miss Edith Rathbone showed knowledge of historic ornament and hand skill. Students should register in September for this art school, where all students become craftsmen without losing hold on the fine arts. The evening classes in costume drawing, etc., were more than full last term.

National School of Art.

The National School of Art is the title of a new institution in New York. George Brehm, formerly of Indianapolis, is at the head. The faculty will be composed of several New York illustrators and painters, including A. B. Wenzell, Frederick Du Mond, E. M. Ashe, Blenden Campbell, Fletcher C. Ransom and Cora Ransom.

The school will be in a studio at Sixty-seventh street and Columbus avenue, which is being erected especially for the purpose.

PHILADELPHIA.

Pennsylvania Academy Schools.

With the closing for the year of the schools of the Pennsylvania Academy, the announcement was made May 28 of the award to eighteen of its students of traveling scholarships of \$500 each for four months' travel and study in Europe.

These scholarships, known as the William Emlen Cresson Memorial Scholarships, are each year available by the Academy, which has already sent forty-three pupils abroad under the Cresson foundation.

The scholarships this year were awarded: Two in the Department of Architecture, two in the Department of Illustration, two in the Department of Sculpture, and ten in the Department of Painting.

The students who proved successful in the competition were:

Emily C. Bishop, Smithsburg, Md.; Albin C. Polasek, La Crosse, Wis.; Clyde C. Bathurst, Mt. Union, Pa.; Louis Milions, Philadelphia; H. Willard Artlip, Norristown, Pa.; Mrs. Ella S. Tiel, Lazar Raditz, Paul W. Smith, Annie T. Lang and Edwin C. Slater, Philadelphia; Lytton B. Buehler, Gettysburg, Pa.; Frederick N. Donaldson, Denver; Lawrence B. Saint, Pittsburg; Edgar L. Pearce, Monaca, N. J.; Nina B. Ward, St. Louis; Henry Lawrence Wolfe, Providence; Livingston Smith, Philadelphia; Robert R. McGoodwin, Bowling Green, Ky.

In addition to the traveling scholarships, the Academy's prize list is large in all of its departments, the principal prizes being the Edmund Stewardson in sculpture, of \$700, awarded this year to Beatrice Fenton of Philadelphia; the Henry J. Touron, in competition, of \$50 each, awarded to Nathaniel I. Pousette and Lawrence B. Saint; Henry J. Thouron prize of \$25 each, awarded to Henry L. Wolfe and Juan N. Arellano, who comes to the Academy from the Philippine Islands; Charles Toppan prize of \$400, to H. Willard Ortlip, of Norristown, Pa., and the Charles Toppan prize of \$300 to Adolph W. Blondheim of Philadelphia.

The little monthly publication known as The Scrip, owned and edited by Miss Elizabeth Cary, at present art critic of the New York Times, and which was published by Moffat, Yard & Co., since its start in February, 1906, has been absorbed by the International Studio. The last issue of the Scrip was in November, 1907. While well written, the publication had no discernible raison d'etre and its passing brings no surprise in or to the art world.

ART BOOKS RECEIVED.

"Bellini," by George Hay (Masterpieces in color); illustrated in color. Frederick A. Stokes Co.

"Botticelli," by Henry Bryan Binns (Masterpieces in color); illustrated in color. Frederick A. Stokes Co.

"British Highways and Byways in a Motor Car," by Thomas D. Murphy. Being a record of a 5,000-mile tour in England, Wales and Scotland. With 48 illustrations from special photographs, of which 16 are in full color. L. C. Page & Co., Boston, Mass.

"Castles and Chateaux of Old Navarre and the Basque Provinces," by Francis Miltoun. Illustrated by Blanche McManus. L. C. Page & Co., Boston, Mass.

"Essays on Art," by John Hoppner, R.A., with an introduction by Frank Rutter. Francis Griffiths, London.

"Fra Angelico," by T. Lemane Hare (Masterpieces in color); illustrated in color. Frederick A. Stokes Co.

"Greuze," by Alys Eyre Macklin (masterpieces in color); illustrated in color. Frederick A. Stokes Co.

"Leighton," by A. Lys Baldry (masterpieces in color); illustrated in color. Frederick A. Stokes Co.

"In the Lands of Mosques and Minarets," by Francis Miltoun. Illustrated by Blanche McManus. L. C. Page & Co., Boston, Mass.

"Raphael," by Paul G. Konody (masterpieces in color); illustrated in color. Frederick A. Stokes Co.

"Reynolds," by S. L. Bensusan (masterpieces in color); illustrated in color. Frederick A. Stokes Co.

"Rembrandt," by Josef Israels (masterpieces in color); illustrated in color. Frederick A. Stokes Co.

"Romney," by C. Lewis Hind (masterpieces in color); illustrated in color. Frederick A. Stokes Co.

"Rosetti," by Lucien Pissarro (masterpieces in color); illustrated in color. Frederick A. Stokes Co.

"Sir Thomas Lawrence," by R. S. Clouston. (Newnes art library); illustrated. Frederick A. Stokes Co.

"Sir Henry Raeburn," by R. S. Clouston. (Newnes art library); illustrated. Frederick A. Stokes Co.

"Turner," by C. Lewis Hind (masterpieces in color); illustrated in color. Frederick A. Stokes Co.

"Velasquez," by S. L. Rensusan (masterpieces in color); illustrated in color. Frederick A. Stokes Co.

Where the Artists are Summering.

Miss Alice Beckington is spending the summer at Seitate, Mass. She will return to her studio in the Carnegie in October.

Frank Vincent Dumond has been spending the past month in Portland, Me., where he and Mrs. Du Mond have been visiting the latter's family. They will return to their studio in the Sixty-seventh Street Building about June 15, to remain a short time before Mr. Du Mond goes with his class to Lyme, Conn.

Charles Curran is spending the summer at his studio in the Catskills.

Mrs. E. Christine Lumsden will spend July and August at Avon, N. J., where she will paint out-door subjects.

John H. Fry expects to spend the greater part of the summer at his Carnegie studio. He will move into his Gainsborough studio when it is completed in the autumn.

Augustus Lukeman has closed his Holbein Studio and is working in his new studio at Stockbridge, Conn.

A. Muller Ury is spending the summer in Europe. He is at present in Switzerland and will later go to France and Italy.

Paul Dougherty is painting at his summer home at Monhegan Island, Me. He will return to his Sixty-seventh Street Studio in the late autumn.

Mrs. Bessie Potter Vonnob spent the winter at Nice and Paris. She returned to New York in the spring and is now at her studio in the Atelier Building, where she will soon begin some work. A number of her bronze groups are at present on exhibition at Durand-Ruel's in Paris. The exhibition will later go to Germany and England.

R. W. Vonnob is at Grez, France, where he is painting landscapes. Mr. Vonnob's health has been much improved by his sojourn in Europe and he will remain there during the summer.

Jules Turcas is painting at Lyme, Conn., where he will remain until October.

A. T. Van Laer has been spending two weeks in West Virginia, where he went on a sketching trip. He will go to Litchfield, Conn., on his return north, to remain until the autumn.

Charles F. Naegele recently finished a very satisfactory portrait of Mrs. Henry D. Estebrook. It is a beautiful combination of color, yellow and lace, and is truthfully rendered. Mr. Naegele will spend the summer at his studio at Holly Beach, N. J., where he will paint landscapes and portraits.

Henry W. Ranger will spend the summer at Noank, Conn., where he has a studio.

John W. Alexander is painting at his summer studio at Sea Gate, L. I.

Carroll Beckwith will leave New York June 15 for his summer studio at Ontonagon.

Albert Groll will spend some time in the Far West during the summer. He will occupy his new Gainsborough studio in the autumn.

Henry Golden Dearth is at his studio in Montreuil, France, where he will execute some commissions during the summer.

Kenyon Cox is at his summer studio at Windsor, Vt.

R. W. Van Boskerck will sail for France the latter part of this month.

Francesco Finnicchio has sailed for Europe and will spend the summer in Italy.

Francis Day is painting at his summer studio at Center Monches, L. I. He expects to paint out-of-door effects.

J. Alden Weir has closed his Tenth Street studio and is painting near his summer home at Branchville, N. Y.

Frederick W. Kost is at his summer studio at Brookhaven, L. I.

E. Irving Couse has closed his Sherwood studio and is spending the summer at Taos, New Mexico, where he recently built a studio.



LIGHT AND SHADE IN A GYPSY CAMP.
By Robert Fowler.

In Royal Academy Exhibition.

Carle J. Blenner is at his studio in New Haven, Conn.

John W. Alexander is at his summer studio at Sea Gate, L. I., where he is busy with decorations for the Carnegie Institute, at Pittsburg.

J. G. Brown recently painted a portrait of the little daughter of Mrs. J. H. Gibson of New York. He is now at Port Henry in the Adirondacks.

Thomas Moran is painting at the Grand Canon, Arizona.

R. Hinton Perry is working in his summer studio at Pittsfield, Mass.

Gustave Cimiotti is painting at Cavendish, Vt.

Georgie Timken Fry is in Carlsbad. She will go to Paris in July to remain until September, when she will return to New York.

Albert Lucas will go to Paris in July. He will engage a studio and remain until the autumn.

Just before leaving town for his summer studio at Keene Valley, N. Y., R. M. Shurtleff received a call from Mr. W. T. Evans, who purchased from him his canvas "The Mysterious Woods" for the National Gallery, and another woodland scene for his private collection.

J. C. Nicoll will spend the summer at Ogunquit, Me., where he is building a studio. Mr. Nicoll spent the winter in California visiting Santa Barbara, Coronado Beach, and also the Grand Canon.

Paul Cornoyer is at work on a large Museum canvas, depicting the lower corner of Central Park as seen from Fifth Ave. just beyond the Plaza, with a view of the Plaza, Savoy and New Netherlands hotels.

Charles Warren Eaton has sailed for Belgium.

William Glackens expects to spend the summer on Cape Cod.

George B. Luks recently painted at a single sitting a striking portrait of W. A. Fraser, the author.

Isidore Konti has been modeling bas-reliefs representing the arts for the new Gainsborough Studio building.

William M. Chase sailed June 4 on the Mauretania. He will spend a part of his time in his studio in Paris, but will travel some on the Continent, and will return in the autumn.

The joint committee of Congress on the Library has accepted on behalf of the government the remarkable and fine colossal head of Abraham Lincoln, by Gutzon Borglum, and presented by Eugene Meyer, Jr., of New York. It will have a conspicuous place in the Capitol.

Leon Dabo sailed May 27 for Europe. His exhibition opened in Berlin May 15 at the Fritz Gurlitt Galleries, No. 113 Potsdamerstrasse. He will show five canvases at the Allied Artists' Association exhibition in London in July.

Jef Leempoels, the Belgian portrait painter, well known in New York, and who sailed in January last for Brussels, is now at work at his studio in Brussels. He has recently painted Mme. Symon, M. Aronstein and Miss L. His portrait of himself, painted in his New York studio, and in the present Paris Salon, is warmly praised by the French critics.

Worthington Whittredge celebrated his eighty-eighth birthday recently and the Highland Club, of Summit, N. Y., gave a public dinner in his honor. The speakers included Hamilton W. Mable, Hopkinson Smith, Frederick Dielman, John Burroughs, John W. Alexander and Homer Davenport. Mr. Dielman, on behalf of the Academicians, presented an address of congratulation to Mr. Whittredge, who is one of the Academy's past presidents, and all the speakers paid a tribute to his long and important service rendered to American art. It was announced that Alexander's portrait of Mr. Whittredge in the winter Academy, had been presented to him by the Century Association as a permanent memorial to the painter.

Charles Dana Gibson, who has been in Paris for two years past, returned May 17, accompanied by Mrs. Gibson and their two children, and will spend the summer on the Maine coast. He denied that he had abandoned his work in color and says he intends to return to France in the Autumn.

METROPOLITAN MUSEUM.

Among the new accessions recently acquired by the Metropolitan Museum and now on view, the furniture is among the most important. The new pieces form the museum's only specimens of the English cabinetmaker's art of the eighteenth century. The furniture shown consists of old English Chippendale and Sheraton.

In the complete list of accessions for the month from April 20 to May 20 are a number of new ceramics, the gift of Mrs. Catherine Van Vliet DeWitt Sterry; a number of new coins and medals, jewelry, paintings and textiles.

Mr. J. Pierpont Morgan has given busts in colored plaster of Voltaire and Rousseau, by Houdon. Three new paintings are also given, "A Street Scene in Paris," by J. F. Raffaelli; William Morris Hunt's "The Girl at the Fountain," painted in the late 60's, and a Madonna, by Pietro di Domenico.

Collections in the Museum are being transferred to complete a scheme which will go into effect with the opening of the wing to house the Hoentschel collection. This collection of examples of the applied arts of decoration is being assembled and classified in the basement, so that when the space is ready for it it can be quickly set in place. The di Cesnola collection is being rearranged and the objects of classical art are being brought into one classification.

Alethea Hill Platt will visit a village in the Black Forest this summer. She will also spend some time in the Duchy of Luxembourg visiting before going to Devonshire for the latter part of the summer.

Clara McChesney sailed for Spain last week where she will spend some time copying in the Prado in Madrid.

Elizabeth Hunter will spend the summer in New England painting gardens.

Clara Weaver Parrish and Charlotte Ifelen Simpson will both go to France for the summer.

Charlotte B. Coman intended going to England, but could not leave her beloved American hills.

Robert Henri sailed for Spain June 6 with his class. He will return by way of Paris in October. His picture of a Spanish dancer, Reina Mora, was recently purchased for a music room in a private residence in Westchester, Pa.

Howard L. Hildebrandt will join the art colony at New Canaan, Conn., and will leave New York after he has finished the portrait of Mrs. Thomas B. Stewart. Other members of the New Canaan colony are Solon Borglum, who has a farm there, and Addison T. Millar.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge, Pres Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

THE LATE ART SEASON.

Although the business conditions in the art world have not been good during the season proper just closed, there have been several important and significant happenings, both in this country and in Europe of late, which should be encouraging to all interested in the art trade. The fact that an important house, Arthur Tooth & Sons, long established in New York, should have recently closed a contract for the occupancy, after extensive and costly alterations, of the fine and spacious Perry Belmont residence at Fifth Avenue and Forty-seventh St., would seem to show that if the outlook is considered so good by so old, conservative and experienced a firm as to justify such a move, it is presumably good for all interested in the art business in America. The story of the recent Humphrey Roberts and Cheramy auctions of important early and modern pictures in London and Paris, respectively, printed in other columns, show surprisingly good figures and proves that good art works more than hold their own, even in times of unprecedented business depression. The pessimist should consider these facts and take heart.

The art news that the month since our last weekly issue of May 9 has brought, is unusual in quantity and quality, and the presentation of this news justifies our conviction of the necessity of an art newspaper's appearance during the so-called dull season.

THE EVANS-CLAUSEN CASE.

Since our last weekly issue, as has been told at length and ad nauseam in the dailies, the now celebrated case of Evans vs. Clausen has developed, with the sensational arrest in a civil suit, brought through Mr. Evans' attorney, Mr. Frank R. Lawrence, president of

the Lotos Club, of which the defendant, as well as the plaintiff, are members in good standing, of Mr. Clausen, the furnishing of bail by the latter, and the placing of the suit for trial on the calendar. Meanwhile the sensational dailies would seem, through the stories written by reporters necessarily ignorant of the inner details and conditions of this remarkable case, and the club business and social relations, all of long standing, between the parties named in the case, and others who have adroitly managed to keep in the background, and out of print, and supplied with information or misinformation by interested parties, to have tried and convicted Mr. Clausen of having sold to Mr. Evans, a collector of long experience and supposed expert knowledge, three fraudulent pictures, and inferentially Mr. Arthur Dawson, an accomplished artist and life member of the Lotos Club, of having manufactured the same.

We hold no brief for Mr. Clausen or Mr. Dawson. If they are guilty of the actions charged by Mr. Evans they should be punished, and if good shall come to the cause of art dealing in America through this remarkable case, the previous injury its exploitation has worked and continues to work to the art business in general must be borne with cheerfulness.

But if the charges cannot be proven, what then? Who is to compensate the dealer and artist, the latter only inferentially accused, for the damage to their work and reputations, and what can repair other reputations that will suffer in this event? The case cannot be settled too quickly for the best interests, not only of those immediately concerned, but of American art and art in general.

While not doubting the sincerity of Mr. Evans in this matter, we cannot but feel that he has been perhaps too hasty, and that he was badly advised in causing or ordering the arrest of Mr. Clausen. This would at least appear to have been unnecessary, as his redress lay in a civil suit, and the arrest would seem to indicate a bitterness of feeling caused by more than an injured pocket. The entire affair is greatly to be regretted.

NEW CLUB ETIQUETTE.

It has remained for Mr. Frank R. Lawrence, president of the Lotos Club of New York, and attorney for Mr. William T. Evans, the latter a member of said club and chairman of its art committee, to make a new and surprising departure in established club custom. For the first time, as far as we are able to ascertain in the history of clubs the world over, an officer of a club considered to have good standing—Mr. Lawrence—appears as attorney in a suit brought by a member—Mr. Evans—against another member of said club in good standing—Mr. Clausen—and is actually instrumental in the arrest of said member. Heretofore in club history when members of a club, who are universally considered as of the same household, disagree, even to the point of one's taking legal action

against another, much less of proceeding to the unusual point of having the other arrested, they have employed attorneys not members of their organization. It is safe to say that the average member of a club of gentlemen, much less an officer, who may be an attorney, would hesitate, to say the least, to take suit brought against one member by another, and would advise the employment of another attorney, not a member of the organization. If afterwards charges brought and which affect the business or moral character of the defendant should be proven, he could then be suspended or expelled from the club, and in this event the moral obligation to abstain from participation in any legal proceedings would be removed, and the club officer could undertake them.

But Mr. Lawrence is acting as attorney against a member of the organization of which he is the head, before any charges have been proven against such member.

CAFFIN'S PITTSBURG ADDRESS.

Although Mr. Charles H. Caffin claims that he was misquoted in a telegraphed story from Pittsburg to the New York Times, relating some exceedingly harsh and unfair criticisms made by him on the present Carnegie Institute art exhibition in that city, his own published disclaimer would seem to show that he approached the display and treated it in his address to a Pittsburg audience with a strange lack of appreciation or sense of fairness. It is passing strange that this dull and unimaginative English writer should be taken seriously by the American art public. His Pittsburg remarks doubtless drew desired attention to him, if possibly not just the attention, owing to a careless and sensation-seeking reporter, that he desired.

Surely the country possesses a sufficient number of well equipped and intelligent writers and speakers on its art, not to need the uninspiring lucubrations of a self-imported Englishman such as Mr. Caffin. His recent "Story of American Art," which appeared soon after the exhaustive dignified and able work of Mr. Samuel Isham, the American artist, the "History of American Painting" would seem to have been unnecessary and almost an impertinence.

SIX NEW ACADEMICIANS.

Six academicians were elected at the recent annual meeting of the National Academy. The painters selected were George de Forest Brush and F. K. M. Rehn. The architects chosen were Cass Gilbert and George B. Post, and the engravers were Timothy Cole and Henry Wolf. The balloting for officers resulted in the re-election of: President, Frederick Dielman; vice-president, Herbert D. Adams; corresponding secretary, H. W. Watrous; recording secretary, Kenyon Cox. Members of the council chosen were W. Sergeant Kendall, Will H. Low, H. B. Snell, J. Alden Weir, J. W. Alexander and Louis Loeb.

The latest addition to the W. T. Evans' collection of American pictures, presented to the National Gallery at Washington, is "The Pool," by Ernest Lawson.

OBITUARY.

Walter Satterlee died May 28 in New York, of a carbuncle. He was born in Brooklyn in 1844, and was graduated from Columbia in 1833, the valedictorian of the class. He studied art in the Academy of Design, and also under Edwin White in New York, Leon Bonnat in Paris, and Freeman in Rome. In 1866 he received the Clark prize in the Academy exhibition. He was a successful teacher. Daingerfield, Curran and other artists studied under him.

Some of his paintings deal with the Catskills and Adirondacks, peasant life in Spain and Normandy and American Indian scenes, and several of his pictures of religious subjects are hung in the pro-cathedral in Washington. Mr. Satterlee was also a writer of books on artistic subjects, and at one time was an illustrator of books and magazines. He was an associate of the Academy and a member of the Sons of the Revolution, the Water Color Society, and the Century Club. He is survived by a brother, Dr. Francis Satterlee, and a sister, Mrs. William H. Willis of New York. The funeral services were held in St. George's June 1.

Charles Frederic Ulrich died in Berlin from pneumonia May 15. He was born in New York in 1858, studied at the Cooper Institute, Academy of Design, and at Munich, and followed his profession in New York from 1879 to 1884. He won the Clarke prize with "In the Land of Promise" at the Academy in 1884, the first award of that prize. The painting is now in the National Academy at Washington. Other pictures of note are his "Wood Engraver," 1882; "Spinner," 1882; "Glass Blowers," 1883; "Waifs," 1885; "Relics of By-gone Days," 1885; and the "Glass Blowers of Murano," 1886. The last-named won a \$2,500 prize in the competitive exhibition of the American Art Association in 1886. In 1883 he became an associate, and the following year went to live in Venice. He was married in 1897 in Germany, and a wife and son survive him. He was a member of the Pastel Painters' and Salmagundi Clubs, and Society of American Painters.

Allen Butler Talcott, a landscape painter, died June 1, after a week's illness at his summer home at Old Lyme. He was born in Hartford, April 8, 1867, and was graduated from Trinity College in 1890. Mr. Talcott studied at the Art Students' League in New York, and later in Paris, under Jean Paul Laurens and Benjamin Constant. Returning to America he became a member of the art colony, in West Sixty-seventh Street, New York, and was enrolled in the Salmagundi and Lotos Clubs. He took medals at the St. Louis and Portland Expositions. His specialty was out-of-door studies. He married Miss Katherine Agnew, daughter of the late Dr. Cornelius Rea Agnew, of New York, in 1905.

A sensation has been caused in Paris by the brutal murder of the distinguished painter, Adolphe Steinheil, and his mother-in-law. They were found strangled in the Rue de Vaugirard. The house was ransacked and everything of value taken. Mr. Steinheil's widow, who was found gagged and bound to a bed, declares that the crime was committed by three men and a woman, the latter, she believes, a model who had been employed by her husband.

Adolphe Charles Edouard Steinheil was the pupil of his father, Louis Charles Auguste Steinheil, one of the best-known French painters of the nineteenth century, born at Strasbourg in 1814, and died in Paris in 1885.

LONDON LETTER.

London, June 3, 1908.

A "press view" of the Fine Art section of the Franco-British exhibition was given last week, but complete catalogues were not ready and so a just impression of the whole can not be obtained. The general opinion after the first glance is that English art makes a surprisingly good show, and its effectiveness is largely due to the fine examples shown of our eighteenth century portrait painters. Some disappointment is felt that the more modern and advanced painting of France is not better represented, and it is also felt that over-representation of Parisian academic art has militated against the vitality and impressiveness of the section as a whole. It is nevertheless a very important exhibition which no lover of art will willingly miss.

The sale of the Humphrey Roberts collection realized a total of over £65,000. A new record was made by Messrs. Scott & Fowles of New York, who paid £3,465 for Sir W. Q. Orchardson's "Hard Hit."

At a recent sale of old porcelain, Mr. E. M. Hodgkins paid £1,732 for a pair of old Sevres vases of unusual shape, 11 inches high, painted by Tandt in 1763; £1,365 was obtained for a Ming pair of Beakers; £2,520 for a Kang He pair of vases with black ground.

American artists are well to the fore here this season. An exhibition of brilliant water color impressions by Sargent is drawing the crowd to the Carfax Gallery in Bury Street. At Messrs. James Connell & Sons in Old Bond Street is an exhibition of clever landscapes by the young American painter Johansen, who is undoubtedly a fine colorist, and thought to have brilliant promise by several of our leading critics and painters. At Mr. Dunthorne's little gallery in Vigo Street is a collection of dainty miniatures by Miss Laura Hills of Boston, whose delicate color and fresh treatment has justly earned much commendation.

A loan exhibition of special interest is that of the Peel heirlooms, consisting of a series of portraits of celebrities, by Sir Thomas Lawrence, which will be open at Graves's Galleries, Pall Mall, till the end of July.

A fine collection of good examples of Israels, the Marises, Mauve, Blommers, De Bock, Bosboom and other masters of the Modern Dutch School is open at the old Thomas McLean Galleries in the Haymarket, now owned by Mr. Eugene Cremetti.

At the French Gallery in Pall Mall is a splendid exhibition of works of the Barbizon and Modern Dutch Schools, including many choice examples from the famous Alexander Young collection.

At the Leicester Galleries are choice examples of British water color art by deceased and living masters, and also a "one-man-show" of sparkling water colors, by that sunny landscape painter Mark Fisher.

High prices and big profits were made at the sale of the late Sir James Knowle collection. The well-known oval portrait by Gainsborough of his daughter "Mary" cost Mr. Asher Wertheimer 4,550 gns. In 1878 it sold for 360 gns. A portrait of Gainsborough's wife (Margaret Burr) cost the same Bond Street magnate 2,650 gns. as against 340 gns., its sale price thirty years ago. Mr. Wertheimer also paid 1,270 gns. for a "Children's Concert," attributed to the brothers Le Nain. A Reynolds woody landscape, which only brought 8 gns. in the De Zoete sale of 1885, cost Mr. Sulley 410 gns.; a placid river scene "Calm," by J. Van de Capelle, which made 380 gns. in the same sale, rose to 1,050 gns., while one of Ruysdael's Haarlem landscapes which only brought 13 gns. in 1867 cost

Messrs. Carfax 920 gns. A portrait by Hoppner of Mrs. Sophia Dawson brought 950 gns., and Claude's "Fishermen and Angler" 600 gns. as against the 66 gns. it cost the late owner.

In contrast to these substantial rises there were a few drops in modern academic works, Leighton's "Clytie" failing to rise above 170 gns. Sir E. J. Poynter's "High Noon" made 110 gns., and the late G. F. Watt's "Rider on the White Horse," 260 gns.

WATERCOLOR DISPLAY CLOSSES

Ross Turner, of Boston won the William T. Evans prize of \$300 with his picture "The Dawn," adjudged the most meritorious work in the recent exhibition of the American Water Color Society.

Although there was a slightly increased attendance, the results of the increased free days were not sufficient to justify the innovation. Had there been many visitors, it is understood there was a good prospect of a patron of art giving \$2,000 or \$3,000 a year as a subsidy, which would enable the society to open its exhibition entirely free. The close of the art season and the rainy weather had much to do with the conditions. The next exhibition of the society will have the usual number of pay days.

The highest price paid was \$400 for "Romance," by William J. Whittmore. "Summer at Sea" (pastel), by Reynolds Beal, was bought by William M. Chase for \$350. "The Graces," by Rosina E. Sherwood, brought \$200; "The Evening Dew" (pastel), by Charles C. Curran, \$150, and "Speculation," by Hilda Belcher, \$125.

Among other sales were: "Sundown" (pastel), by Theodore K. Pembroke, \$80; "A Drawing," by Carroll Backwith, \$60; "A Maid of the Eighteenth Century," by E. Percy Moran, \$50; "Fairy Tales," by E. Percy Moran, \$50; "Village in the Catskills," by Emma L. Maass, \$50; "Morning Mists," an original engraving by Henry Wolf, \$23, and "Amiens," "Towers of the Bishop's Palace, Beauvais," and "West Front, Amiens," by Joseph Pennell, \$14, respectively. The exhibition closed May 24.

The Government has officially recognized the National Sculpture Society by asking it to name ten of its number who would be in a position to undertake a group for the pediment of the north wing of the Capitol building in Washington. The following sculptors were placed on the list: Paul W. Bartlett, H. A. MacNeil, A. A. Weinman, Richard E. Brooks, Isidore Konti, Charles H. Niehaus, Edward Adams, Albert Jaegers, Karl Bitter and Attilio Piccirilli.

One of Gilbert Stuart's portraits of George Washington, supposed to have been painted about 1795, was presented to the Chamber of Commerce at its annual meeting by Mrs. Morris K. Jesup as a gift from her husband.

The portrait was bought by Mr. Jesup three years ago from A. T. Goodol of London, who had purchased it previously from the late Mr. Cholmondeley, a well-known collector of Shropshire, England.

Word has been received from The Hague that Dr. Cornelis Hofstede de Groot, formerly director of the Print Collection at Amsterdam, is coming to New York early next fall to catalogue certain private collections containing paintings of the Dutch school. Dr. de Groot ranks as one of the first authorities in Europe on the subject of Dutch art.

The eight paintings for the Capitol dome, by Edwin A. Abbey, have arrived at Harrisburg. The paintings do not become the property of the state until they are actually on the walls.

PARIS LETTER.

Paris, June 3, 1908.

Mr. J. Pierpont Morgan, on his return from Italy, where he is said to have bought the Bernardi Raphael for \$400,000, spent a few days here, where, as usual, he was the recipient of many tempting offers from a number of dealers. On this visit, however, he declined to see anybody.

Mr. P. A. B. Widener, the well-known Philadelphia collector, who has also been here, took a turn around the art shops in the Vendome quarter, but made no purchases. On the other hand, English, German and Austrian amateurs have proved heavy buyers this season. A small number of remarkable works have also of late been secured by French collectors. Messrs. Seligmann declare themselves well satisfied on the whole, as do also Messrs. Knoedler, Wildenstein, Kleinberger and Hamburger Brothers, Durand-Ruel, and other large dealers.

Messrs. Duveen Bros. have opened their new galleries in the Place Vendome where are exhibited the remaining undistributed or unsold pictures of the Kann collection. This collection, as will be remembered, was bought last year from Mr. Maurice Kann by a consortium headed by Messrs. Duveen Bros. and Gimpel & Wildenstein. Since then, many works have been disposed of. The aggregate return of the sales, it is said on good authority, now amount to \$3,600,000, and yet the collection is by no means deprived of all its jewels. All the Rembrandts, but one, are gone, most of them having been secured by Mr. Altman and Mrs. Huntington of New York. Mr. Kleinberger, the Berlin Museum, and Mr. Kann's heirs.

Mr. Kleinberger has just added to his unique collection of old masters some fine canvases, among which are a landscape by Hoffeman, a Van Dyck and especially an admirable portrait of Rembrandt. It represents the fair Saskia van Uylenborgh, in the attire and with the attributes of the goddess Flora. It was painted in 1635, and is most beautiful in color.

A comprehensive exhibition of English masters of the eighteenth century is now taking place, for the benefit of the Artists' Orphanage, at the Sedelmeyer Gallery. The pictures, which have been graciously lent by Messrs. Bacon of New York, Sanderson of Edinburgh, Fairfax Murray, Wertheimer, Thomas Agnew and Colnaghi of London, Marquis de Ganay, Baron Erlanger, Hodgkins, M. Fischhof of Paris, etc., include fine examples of Reynolds, Gainsborough, Romney, Roeburn, Hoppner and Lawrence.

Exhibitions now on are: At Hebrard's, rue Royale: Various works, mostly sculptures, by Prince Paul Troubetzkoy; at Geo. Petit's—Exhibition of Pastellists, exceedingly interesting, and including a number of chefs d'œuvre, by Perronneau, La Tour, Boucher, Russell, etc.; at the Gallery des Artistes Modernes—Works by the painter H. van der Weyden.

The Society of the Friends of Versailles, the president of which is M. Victorien Sardou, is preparing for a general meeting of its members, to take place next month, and which promises to be a brilliant affair. The membership of this Society is acquired by a yearly contribution of \$5 or the payment of \$100, once for all. Among the members for life of the Society are: Mr. Pierpont Morgan, M. Jacques Seligmann, Prince Gortchakoff, Countess Jean de Castellane, Marquise de Ganay, etc.

The recent story to the effect that Monet had destroyed the series of canvases which he called "Les Reflets," and

which he was about to exhibit at the Durand-Ruel Galleries in Paris, after working upon them for over two years because they did not, in his opinion, satisfactorily represent him—appears to have been greatly exaggerated. It is true that the artist painted out or over some of the canvases and decided not to hold the display as arranged, but he did not cut them to pieces, as was said, and it is thought he will begin work again upon his unique attempt to translate the reflection of trees and landscape in water under varying light effects.

M. Dujardin Beaumetz, under secretary of state for the Fine Arts, recently visited at the Galerie des Artistes Modernes, 19 Rue Caumartin, the exhibition of works by the American, H. Van Der Weyden, and after warmly congratulating the artist, purchased for the government the picture entitled "A Village Idyll."

The spring Salon of the Societe Royale des Beaux Arts is open at the Cinquantenaire Hall. The quality of the exhibits this year is above the average. The most important features are the collections of animal studies by the late Joseph Stevens and twenty-six animal pictures by Jan Stobbaerts. Other notable exhibits are a bronze equestrian group by Comte Jacques de Lalaing and decorative paintings by M. Montald and M. Ciambenlani. J. J. Shannon, and Raou du Gardieu of Paris, are also among the exhibitors.

No great enthusiasm has been aroused among the American artists resident here by the announcement that Congress is taking action in the matter of founding an American art institute here. F. A. Bridgeman and other prominent artists say such a foundation is neither necessary nor desirable. "What is wanted," says Mr. Bridgeman, "is not increased facilities for young Americans to study art in Paris. For the most part, they are better off at home. What is wanted are the means of educating the American public at large in art matters. The American public has much to learn in this respect. The money it is proposed to spend on the so-called American institute would be better used in increasing national collections and in encouraging artists of proved merit."

In the Latin Quarter, where art students from the United States have formed a colony of their own, the projected institute is also regarded as an interference. The land offered the United States by the municipality of Paris for the proposed building lies in the shadow of the Eiffel Tower, far from the city's art centers, and many students say that they would not live in a place so remote from their usual haunts, even rent free.

The jury of this year's Spring Salon of the Societe des Artistes Francais, decided not to award a medal of the first class. Among those awarded the second class medal is Robert MacCameron of Chicago for his picture "A Group of Friends," for the Anti-Absinthe League.

Auguste Prevost-Valeri's exhibit "The Return to the Village" was awarded the Rosa Benheur prize.

Among other awards to Americans was a third-class medal to S. E. Fry for his statue "Paris Offering the Cup of Science to the World."

The Grand Steeplechase purse of \$25,000, better known as the Grand Prix d'Auteuil, and with the single exception of the Grand Prix de Longchamps, to be fought for in Paris to-morrow, the most important prize on the French turf, was won on Sunday last by Mr. Eugene Fischhof's famous prize-winning horse "Dandolo." Mr. Fischhof was warmly congratulated by President Fallieres.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Astor Library—Etchings and lithographs by modern German artists.
Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
Cottier Galleries, 3 East 40th St.—Special display of paintings.
Ehrich Galleries, 465 Fifth Avenue.—Exhibition of early American art.
Keppel Galleries—Etchings and drawings by J. F. Millet.
Knoedler Galleries, 355 Fifth Avenue.—Selected modern foreign and American pictures—Old sporting prints (lower gallery).
Lenox Library—Seventeenth and eighteenth century engravings in copper.
Metropolitan Museum—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

EXHIBITIONS.

Engravings at Lenox Library.

The art of copper engraving had some of its finest triumphs in France, in the work of Nanteuil, the Drevets, Masson and others of the 17th and 18th centuries. The "Société Française de Gravure," founded in 1868 to foster this art of line-engraving, issued 100 plates executed for it by modern French engravers, within the following 33 years. A set of these plates forms part of the Avery collection in the print room of the New York Public Library, and a selection from the same is now on view in the exhibition galleries of the Lenox Library Building. Henriquel-Dupont, Gailard, Danquin, Ch. P. Bellay, Didier, Levasseur, the Jacquets and others are well represented.

Tonal Work at Cottier's.

A late season exhibition of unusual charm has been arranged by Mr. Wm. Fearon in the top galleries of Cottier's, in East Fortieth Street. In these beautifully appointed and well-lit rooms, Mr. Fearon has assembled a number of pictures of the same general tone, which, framed as they are by soft curtains and hangings, carpets and furniture, all made to tone, form a restful and beautiful display. Most of the pictures were shown early in the season, and seen in these congenial surroundings seem to take on new charm. Here are an early Boudin, an exquisite Corot, two splendid bits of color from Roybet, the "White Cockatoo," and the "King's Dwarf," a study of horses by Gericault, and examples of Daubigny, Diaz and others of unusual quality and singular charm.

In the larger gallery there is a group of Venetian scenes by Wm. Gedney Bunce which covers the entire wall, and other well-chosen canvases. The color and decorative quality of this attractive exhibition bear good evidence of Mr. Fearon's refined taste and skill in arranging.

Former League Students' Display.

Former students of the Art Students' League recently held an exhibition of 120 canvases and ten sculptures at the National Arts Club. Most of the works shown were familiar from having been seen at exhibitions the past few years. They comprised, among others, C. Y. Turner's characteristic portrait of Walter Shirlaw, and several of his studies for his Baltimore mural decoration "Burning of the Peggy Stewart." Eugene Speicher's "Georgia," Robert Reid's "Spirit of the Flames" and the "Gold Screen," Louis Loeb's "Twilight" from the last Academy display.

Early Americans at Ehrich's.

The annual exhibition of works by early American painters at the Ehrich Galleries, No. 463 Fifth Avenue, is quite as comprehensive and filled with interesting examples as its predecessors of the past two years. There are no less than seven portraits of Washington, including a bust by Chas. Wilson Peale after Trumbull, one by Gilbert Stuart, unusually important and interesting, as also one of Martha Washington, and the two unfinished portraits of Washington and Mrs. Washington, already commented upon in these columns, and which Mr. Ehrich found in England.

Other interesting and important early Americans shown are the portrait of Benjamin Franklin, thought to be by Duplessis, and probably the original picture, the fine portrait of Dewitt Clinton, by Charles C. Ingham, which ought to be in a public institution; a delightful portrait, by Opie, of Benjamin West, in his robes as president of the Royal Academy; interesting portraits of Presidents Fillmore and Tyler, by Frank B. Carpenter, and a delightful genre by William Sydney Mount, "The Breakdown," which might almost be called an American Teniers.

The two most distinguished canvases are three-quarter length seated portraits, excellently preserved, of Mr. and Mrs. Dongan, the man a grand-nephew of old Governor Dongan, and the woman formerly a Miss Charlton, by J. S. Copley. These fine and characteristic examples of Copley's American period, it seems passing strange, should not be in the Metropolitan Museum, which is woefully lacking in examples of the early American masters.

Coming Oriental Art Display.

A loan exhibition of art treasures from Japanese Imperial, National and private collections is being arranged and will be held during the coming art season in the Metropolitan Museum of New York, and the museums of Boston, Philadelphia, Pittsburg, Chicago, St. Louis, Buffalo, Washington and Detroit. It will include some 120 numbers, the Kokuho or National treasures, representative paintings, kakemonos, makinonos and screens, ten pieces each in bronze, wood and kan-shitus, and historic arms and armor, and will be in charge of a curator and a scholar who will compile the catalogue and deliver illustrated lectures. Frederick W. Gookin will probably be the Curator at a salary of \$5,000, and Ernest F. Fenollosa the lecturer. The exhibition will remain three weeks in New York, two each in Boston, Philadelphia, Washington, Pittsburg and St. Louis, and one each in Buffalo and Detroit, at an expense of \$2,500 each week while being shown. The collection will be insured for \$737,000. The proposed exhibition was suggested by Takashi Masuda, a business man of Tokio, who last December visited the United States. He discussed the question with Mr. Charles L. Freer of Detroit, and after careful consideration Mr. Freer, in co-operation with Prof. Fenollosa, Arthur Dow, the Japanese Consul General, and five Japanese residents here, sent out circulars to the Museums above named, and received sufficient encouragement to proceed with plans for the exhibition.

The original executive committee includes Charles L. Freer, Bashford Dean, Howard Mansfield, F. G. Macomber, J. Takamine, E. F. Fenollosa, K. Fukui, Arthur W. Dow, D. J. R. Ushikubo and Aisaku Hayashi, secretary. Those in Chicago who form a local committee are Charles L. Hutchinson, W. M. R. French, Clarence Buckingham, John H. Wrenn, F. W. Gookin, Dr. J. C. Webster and Frank Lloyd Wright.

Auction Sales of the Month.

The art season in London and Paris, already on the wane, has not been marked this spring and early summer, as last year, by many art auctions of interest and importance. In Paris there have been held the sales of the Zelikine collection of porcelains, the Homberg collection of ancient Faïences, and the Cheramy collection of pictures and drawings. The prices at these sales have ruled high, and this also, a feature of the London sales noticed below, was and is a most encouraging indication in this period of almost unprecedented depression in the art business in America, which has been reflected in Europe.

In London the principal sales thus far for the season have been those of the late Marchioness of Conyngham's collection of old silver and porcelains, of the celebrated collection of the late Humphrey Roberts, and of Lady Ely's porcelains and furniture.

The next important sale in London, which will be held at Christie's, as were those just detailed, will be that of the modern oils and water color drawings of the English and Continental schools, formed by the late Stephen G. Holland, and which includes superior examples of Turner, Corot, Rousseau, Daubigny, Jacque, Diaz, L'hermitte, etc., on June 25, 26 and 29.

There have also been several important sales in Amsterdam, Frankfurt, Leipzig and Stuttgart, notably that of the Alfred Boreel collection of porcelains and art objects at the Frederik Muller Galleries in Amsterdam on May 14, of Mr. George F. Ulex's old coins and medals of Both Central and South America at the Hess Galleries in Frankfurt, May 11; of the Edouard Cichorius collection and one of Durer engravings and etchings, also of rate autographs and Mss. at the Boerner auction rooms in Leipzig, May 5-9, and of the remarkable collection of line engravings and wood-cuts by Durer, and of etchings by Rembrandt, formed by Mr. Marsden J. Perry of Providence, R. I., at Stuttgart, where they were sold by Herr Gutekunst on May 18 and following days.

Space prevents the publication of the detailed lists of pictures and art objects disposed of at these sales, but the titles of some of the more important pictures and objects, when obtainable, and the prices they brought, will be found below:

LONDON SALES.

Conyngham Sale.

A total just short of £14,000 (\$70,000) was realized May 6 at the sale of the late Marchioness Conyngham's objects d'art, three lots bringing nearly £6,000 (\$30,000).

A fine ormolu mounted old Sevres vase, designed by Duplessis, sold for £2,310 (\$11,550). Another vase, fifteen and a half inches high, realized £1,155 (\$5,775). A pair of old Sevres vases, by Noel, 1757, brought £630 (\$3,150). The high price of £2,2085 (\$11,025) was paid by Mr. Charles Wertheimer for a Louis XVI. oblong table of tulipwood. A Flemish sixteenth century alabaster plaque, with portraits of Charles V. and Isabella of Portugal, brought £462 (\$2,310). A little Louis XIV. oval table, once the property of Queen Marie Antoinette, realized £357 (\$1,785).

Humphrey Roberts Sale.

At the sale of the first installment of the late Humphrey Roberts' modern pictures, May 21, the top price was £3,465 (\$17,325), given by Scott & Fowles, of New York, for Orchardson's "Hard Hit." The same firm brought Millais' large evening landscape "The Moon is Up and 'Tis not Night" for £997 10s. (\$4,987.50). At the artist's sale in 1897 £1,102 10s. (\$5,512.50) was paid for this picture.

Millais' "Stella," of 1868, which in 1884 realized £1,470 (\$7,350), made £1,102 10s. (\$5,512.50). This sum was also given for the same artist's "The White Cockade," which in 1889 made £420 (\$2,100). More significant was the rise in the price of Mil-

lais' "The Gambler's Wife," which was knocked down for £2,205 (\$11,025), against £920 (\$4,620) given for it in 1874.

The sum of £35,321 (\$176,605) was realized May 22 at the Roberts' sale, making a total for the two days of £56,622 (\$283,160). The contests in many instances were of an exciting nature. A Corot "Edge of a Wood," was sold to Messrs. Agnew for £2,257 (\$11,285). Another Corot made £1,470 (\$7,350).

An Israel's of importance "Age," realized £1,417 (\$7,085). The same master's "Sailing the Toy Boat," fetched £1,680 (\$8,400). Israel's "The Widower" and "Washing Day" realized, respectively, £1,260 (\$6,300) and £1,155 (\$5,775). The event of the day was the exciting struggle for a superb Jacque, which fell to Messrs. Agnew's for £2,625 (\$13,125). Hitherto the highest price for a Jacque at London sales has been £966 (\$4,830).

A Troyon "The Fisherman," brought £1,102 (\$5,510) and "A Landscape with Cattle," of superb quality, brought £1,207 (\$6,035).

Ely Sale.

The sale of the fine porcelain, art, furniture and decorative objects belonging to the late Lady Ely and other private collectors, realized nearly £23,000 (\$115,000) at Christie's, May 28. The lots numbered 120. Interest centered principally in the Chinese porcelain, the chief specimens sold being two Kang He black oviform vases enamelled in green, yellow and aubergine. Each brought £1,260 (\$6,300). A pear shaped vase with beaker of the Neck Kang He period brought £630 (\$3,150). Three little Bamboo pattern Famille Verte vases and yellow and aubergine brought £1,365 (\$6,825). A large beaker shaped black vase of the Kang He period was bid in at £725 (\$3,675).

A pair of old Sevres vases, painted by Tardart in 1763, got £1,732 (\$8,660). A Louis XVI. ormolu clock and two candelabra, which were purchased by the great-grandfather of the vendor in Paris in 1792, at a sale of objects removed from the Royal palaces, made £945 (\$4,725). The same amount was given for a Louis XVI. suite of settee and twelve fauteuils upholstered in old Beauvais. Five panels of old Brussels tapestry, with subjects after Teniers, bearing the name of P. Van den Heeks, realized £997 (\$4,985).

PARIS SALES.

Zelikine Sale.

The sale of the Zelikine collection, which commenced at the Hotel Drout May 8, produced 98,079f. (\$19,616). The porcelains which M. Zelikine bought last year at the Yanville sale didn't fetch the prices then attained, but went forty per cent. lower.

The principal item was a bust of Louis XV., bought at the Yanville sale for 42,500f. (\$8,500), and which was acquired by M. Seligmann for 23,000f. (\$4,600).

The second day's sale produced 169,147f. (\$33,829). The principal interest lay in the Champeville enamels and painted Limoges enamels, mostly from the Yanville and Queyroe collections, but, with exceptions, none fetched the prices which M. Zelikine gave for them.

Among the painted enamels the drop in price was not great. A plaque in colors by Monvaerni, fifteenth century, "Adoration of the Magi," which fetched 41,000f. (\$8,200) at the Queyroe sale, was bought for 27,000f. (\$5,400), by M. Canessa. Among the Limoges enamels the principal item was a reliquary in hammered copper, partly Limousine work, thirteenth century. At the Queyroe sale M. Zelikine paid 51,000f. (\$10,200) for this group. M. Vandam bought it for 17,000f. (\$3,500).

Among the Faïence pieces, two vases in ancient Nevers porcelain, bought at the Yanville sale for 18,500f. (\$3,700) were bought by M. Seligmann for 12,000f. (\$2,400).

Cheramy Sale.

(First Day.)

The sale of the Cheramy art collection began May 5 in the Salle Petit. The first day's pictures and old drawings produced 707,145f. (\$141,429), nearly 200,000f. (\$40,000) more than the valuations of the experts.

It was the most successful sale held in Paris since the Le Long and Cronier sales. The most important item was the "Virgin of the Rocks," from Leonardo da Vinci's studio, which, after a valuation of 60,000f. (\$12,000), was bought at 78,000f. (\$15,600) for Mr. Hoffman. This picture brought only 6,300f. (\$1,260) at a sale in 1897.

(Continued on page 7.)

AUCTION SALES.

(Continued from page 6.)

The portrait of Lola Ximenes, by Goya, valued at 50,000f. (\$10,000), was bought for 7,000f. (\$1,400) by M. Simon Oppenheimer. Chardin's portrait of Sedaine, valued at 40,000f. (\$8,000), went to Comte G. Ganay for 56,000f. (\$11,200). In 1868 a picture brought 400f. (\$80), and in 1912, at the sale of the Alexandre Dumas collection 2,700f. (\$540). The portrait of Marquise de Pastore, by David, which Chervin acquired for 17,900f. (\$3,580) in 1897, now valued at 40,000f. (\$8,000), was bought by the Salle Petit for 41,000f. (\$8,200). The portrait of Marechal Macdonald, a study estimated value 4,000f. (\$800), was bought by M. Jules Gallet for 1,600f. (\$320). The portrait of Mme. Morel de Tanguy, for which M. Kelekian paid 16,100f. (\$3,220), fetched double that valuation: "Antiochus et Statonice," a sketch, fetched 8,400f. (\$1,680).

Three works by El Greco also sold well. M. Simon Oppenheimer gave 28,000f. after a valuation of 25,000f. (\$5,000), for "Saint Dominica." "The Division of the Holy Tunic," estimated at 8,000f. (\$1,600), was bid up to 20,200f. (\$4,040) by M. Durey. The other one, a Pieta, fetched 3,500f. (\$700).

Among the examples of Constable the most important were bought by M. Simon Oppenheimer, who gave 25,000f. (\$5,000) for "Malvern Hall," estimated 15,000f. (\$3,000); 21,000f. (\$4,200) for "Hampstead Heath," estimated 12,000f. (\$2,400); 22,000f. (\$4,400) for "A Cart Load of Hay," 10,000f. (\$2,000) for "Freeton Tower," and 6,500f. (\$1,300) for "Gardens of Salisbury Archbishopric."

After an estimate of 18,000f. (\$3,600), M. Schoeller paid 23,100f. (\$4,620) for Gericault's "Officier de Lanciers, which fetched 14,100f. (\$2,820) at the Secretan sale in 1889. Three other pictures by Gericault were bought by museums. Rouen gave 19,000f. (\$3,800) for "Officier de la Garde Imperiale Chargeant." Lyons bought "La Folle" for 7,500f. (\$1,500). Ghent bought "Le Fou Assassin" for 1,050f. (\$210). The Lyons museum also paid 22,000f. (\$4,400) for "Le Triomphe de Bonaparte," an elaborate sketch by Prudhon. The Versailles museum bought a large portrait of Chateaubriand by Girodet Trioson for 2,200f. (\$440).

(Second Day.)

The second day of the sale of the Chervin collection realized a total of 383,390f. (\$76,678). The highest price paid for the Delacroix was for "Hercule et Alceste," which went to M. Schoeller for 32,500f. (\$6,500). In 1888 this picture was sold for 8,000f. (\$1,600) and in 1905 for 17,400f. (\$3,480). M. Schoeller also purchased two other important Delacroix, "Hamlet et le Cadavre de Polonius," for 20,000f. (\$4,000), and "Le Comte Palatino," for 18,100f. (\$3,620).

M. Sarlin secured "Tobie et L'Ange" for the same figure. This picture at the Dutilleul sale in 1874 sold for only 3,900f. (\$780). "Tete de Vieille Femme" was purchased by M. Haro for 17,000f. (\$3,400) and an anonymous buyer ran "Madeleine en Priere" up to 15,700f. (\$3,140). This picture, in 1892, sold for only 2,800f. (\$560).

The big canvas by Ingres, "Oedipe et le Sphinx," which in 1872 sold for 25,600f. (\$5,120), was purchased by M. Kelekian for 15,100f. (\$3,020), while another painting by Puvion De Chavannes, "Madeleine," for which 12,000f. (\$2,400) was asked, was bought by Durand-Ruel for 6,200f. (\$1,240).

(Third Day.)

The sale terminated May 7 with a general total of 1,242,287f. (\$248,058), of which 153,287f. (\$30,658) was secured the last day.

The result was far in advance of the valuations of the experts. The modern drawings, pastels and water colors had the same success as the pictures. A pastel by Degas, "Le Modele au Repos," after a valuation of 12,000f. (\$2,400), was bid up to 18,000f. (\$3,600) by M. Simon Oppenheimer.

A drawing by Delacroix, "Lion et Lionne," valued at 8,000f. (\$1,600) was bought for 9,500f. (\$1,900) by M. Haro.

Hautpoule Sale.

A landscape by Corot, "Castel Gondolfo," and a work by Fragonard entitled "Le Contrat," owned by the Hautpoule estate, were sold at the Hotel Drouot, June 4.

Sixty thousand francs (\$12,000) was asked for the Corot, but the bidding opened at 10,000f. (\$2,000). The figures rose to 50,000f. (\$10,000), the competitors being MM. Arnold, Tripp, Leroy and Bernheim, Jr. M. Arnold obtained the masterpiece, which cost him, with commission, 110,110f. (\$22,022). "Le Contrat," which was sold for 29,000f. (\$5,800) at the Hautpoule sale in 1905, was purchased by M. D. Hautpoule, one of the heirs of the estate, for 26,000f. (\$5,200).

Homberg Faience Sale.

The total of the first day's sale of ancient Oriental Faïences, formed by M. Homberg, at the Salle Petit, May 11, was \$18,869.60.

The chief interest the second day centered in a collection of Damascus faïences. A mosque lamp was sold as having been repaired. The reserve was 8,000 francs (\$1,600), but it was secured for \$3,200 by M. Kulebjian.

Some Solimian faïences also reached high prices. A tympanum, for which 6,000f. (\$1,200) was asked, and which had been repaired, was purchased by M. Margau for 9,100f. (\$1,820).

The competition for the Damascus faïences was for Oriental specimens on the third day. The chief lot was a Mosque lamp, ornamented with polychrome flowers and inscriptions in blue. The auctioneer asked 5,000f. (\$1,000). It was purchased by M. Ispanian for 14,000f. (\$2,800). This lamp was purchased at the Dana sale in New York for 1,000f. (\$200), and M. Homberg paid only 4,000f. (\$800) for it.

The fourth day's sale produced 181,039f. (\$36,208). The highest price was fetched by a Persian manuscript entitled "Boustani" ("The Orchard"), a poem by Saadi of Shiraz, embellished with five miniatures of the fourteenth century, valued at 4,000f. (\$800). It was bid up to 11,000f. (\$2,200) by M. Kouchakji.

The sale of the Homberg collection ended May 15. The total realized was 820,512f. (\$164,102), of which 214,196f. (\$42,839) was by the last day's sale.

AMERICAN ART SALES.

Old Coins Sell Well.

Seven hundred and nine rare coins, included in the collections of Richard L. Ashurst, J. F. Seybold and Carl Brunn, were sold at auction in three hours in Philadelphia, May 27. The bidders embraced numismatists from New York, Chicago and other cities.

After many pieces had been sold at prices ranging from 5 cents to \$20, a number of gold coins that were a medium of exchange in the early days of California were offered. The bidding was brisk, and one was bought for \$352.50 by Thomas L. Elder, of New York. This piece of pure California gold is in the form of a rectangular ingot, weighs about an ounce, and has an intrinsic value of \$16 stamped on its face. This corresponded to the value of the Spanish doubloon. Mr. Elder paid \$38 for a \$5 gold piece, coined in Salt Lake City in 1849, under the authority of the Mormon Church. A Colorado coin, with Pike's Peak on the diadem, brought \$15, and a U. S. silver dollar of 1794 was sold for \$11. Hard times tokens went for from 2½ cents to \$2.10 each, and a 1904 coin bearing a half-length bust of President Roosevelt brought \$5.25.

Altogether over 1,300 foreign silver coins and gold, silver and copper coins of the U. S. were disposed of in two afternoons, many fine bargains being obtained by the purchasers.

WITH THE DEALERS.

Arthur Tooth and Sons have secured the fine house on the northwest corner of Fifth Avenue and Forty-seventh Street, for many years owned by Mr. Perry Belmont, and will expend some \$50,000 in alterations, including a marble front. The house is admirably adapted for an art store and gallery, and the Messrs. Tooth are being congratulated upon their choice of a new location. Messrs. Arthur and Allan Tooth, who remained here to complete the transaction and arrange for the alterations, sailed for London last week.

M. Rene Gimpel sailed on the St. Louis May 23, and M. Felix Wildenstein on La Provence May 14.

Mr. J. D. Ichenhauser sailed on the Lusitania May 27.

Mr. Edward Brandus sailed on La Savoie May 28, and Mr. George Durand-Ruel on La Provence June 4.

Mr. Louis Ralston, accompanied by Mrs. Ralston, sailed on the Mauretania June 4.

Mr. D. H. Farr of Knoedler and Co. sailed on the Celtic June 4. He is the

last of the Knoedler firm and employees to leave this year, and will go direct to London. Mr. Charles Knoedler sailed on May 28. Charles S. Sonders, who was with the Knoedler firm for 57 years, and who for many years was in charge of their artists' material department, died May 20, and was buried May 22 at St. Ignatius Church. The store was closed on his funeral day.

Mr. Stevenson Scott of Scott and Fowles sailed early in May to attend the Humphrey Roberts picture sale in London, where he made several important purchases for the firm's account. Mr. Fowles sailed May 30.

Mr. James P. Silo, accompanied by his son, James P. Silo, Jr., sailed on the Baltic for London, June 11.

Miss Gertrude Moss, daughter of Mr. and Mrs. Harry E. Moss, and Mr. Benjamin Duveen of New York and London, were married June 1 at Sherry's.

Mr. W. P. F. Fearon of Cottier & Co., sailed on the Baltic for London, Thursday last.

Mr. Julius Oehme, accompanied by Mrs. Oehme, sailed on the Baltic June 11.

Mr. Louis Ehrich will sail about the end of the month on his annual trip to Europe. He will be accompanied by Mrs. Ehrich.

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Mr. J. H. Strauss, accompanied by Mrs. Strauss, will sail on the Deutschland on June 25 for Paris.

Mr. William Macbeth will make New York his headquarters during the summer, with occasional trips here and there, among them journeys to the larger museums of the country.

Mr. William Clausen will also make New York his headquarters during the summer, with occasional trips to country places.

The Albany Historical Society, Albany, N. Y.; the Carnegie Institute, Pittsburg, Pa.; the Essex County Court House, Newark, N. J., for its mural paintings; the Camera Club, the Bauer-Folsom Art Galleries, Georges A. Glaenger & Co., the Metropolitan Museum, and the Museum of Natural History, New York City, have all been recently fitted with the Frink reflectors, furnished by I. P. Frink, 551 Pearl Street, New York, who have had fifty years' experience in lighting art galleries and public buildings.

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